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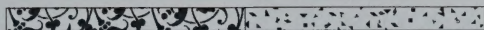
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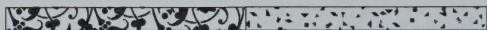
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JOHN FINNEY, CHORUSMASTER

John Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and the Boston Conservatory. He has also studied at the North German Organ Academy with Harald Vogel and the Academy for Italian Organ Music with Luigi Tagliavini. Other teachers have included David S. Boe and James David Christie (organ) and Lisa Goode Crawford (harpsichord).

Mr. Finney has performed solo recitals throughout the United States and Europe and has appeared as

organist and harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, the New York Bach Ensemble and the Smithsonian Chamber Players. In addition to his responsibilities with H&H as chorusmaster and keyboardist, Mr. Finney is also director of music at the Wellesley Hills Congregational Church, chorusmaster for the Boston Early Music Festival Chorus and conductor of the Heritage Chorale in Framingham.

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CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR
ONE HUNDRED SEVENTY-SIXTH SEASON,
1990-91

Saturday, October 20 at 8 p.m.
PEABODY MUSEUM, SALEM

Friday, October 26 at 8 p.m.
OLD SOUTH CHURCH, BOSTON

John Finney, Chorusmaster

DIETRICH BUXTEHUDE
(1637-1707)

Missa Brevis (BuxWV 114)

Cantata: Befiehl dem Engel (BuxWV 10)

Sonata in D Major (BuxWV 260)
for violin, viola da gamba, and continuo
Adagio—Allegro—Largo
Arietta (with nine variations)
Largo—Vivace

Cantata: Der Herr ist mit mir (BuxWV 15)

INTERMISSION

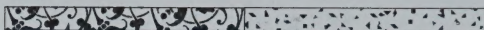
JOHANN SEBASTIAN BACH
(1685-1750)

Motet V: Komm, Jesu, komm (BWV 229)

Sonata in G Major for Violin and Continuo (BWV 1021)
Adagio
Vivace
Largo
Presto

Motet II: Der Geist hilft (BWV 226)

These performances are being recorded for broadcast on WBUR 90.9 FM.



PROGRAM NOTES

Dietrich Buxtehude (1637?-1707), one of the most important German composers before Bach, served for nearly forty years as organist and composer in Lübeck. In 1705 the 20-year-old J. S. Bach walked 200 miles from Arnstadt to Lübeck to hear Buxtehude play the organ, and he was so entranced that he overstayed his four-week leave by nearly three months. Bach may even have been angling for a chance to win the position in Lübeck when Buxtehude — then nearing seventy — inevitably stepped down, but he was put off by the requirement (common in those days) that the new holder of the post had to marry his predecessor's daughter. Buxtehude's daughter was half again the young composer's age!

Most of Buxtehude's vocal works are "concertos," the word used in its 17th-century sense for the opposition of opposing musical forces, vocal and instrumental. He most often chose Biblical texts, as in *Der Herr ist mit mir* from Psalm 118. Within the framework of a single movement, he expresses the phrases of the text with contrasting musical tempi and meters, the voice parts alternating with the instruments. *Befiehl dem Engel, dass er komm* is similar in musical layout, though its text is a rhymed, metrical chorale stanza. The chorale melody is heard only in passing references.

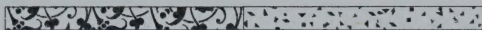
The Lutheran church retained the shape of the Catholic liturgy, but translated it into the common language. However, the *Kyrie* and *Gloria* from the Mass remained even in Lutheran churches; together they were often referred to as a *Missa brevis* (Short Mass) or simply *Missa*. Buxtehude's *Missa brevis* is consciously in the style adapted from the Renaissance polyphonic masters (though with the addition of a basso continuo). The fact that recent scholarship has questioned its authenticity in no way deprives it of its attractive qualities.

Buxtehude's *Opus 2* was a set of trio sonatas published in Lübeck in 1696. Large

instrumental works were usually not yet divided into entirely separate movements, consisting rather of sections chained together into a single extended movement of considerable variety. The Sonata in D moves from a brief opening Adagio into an extended Allegro, breaking off suddenly for a short Largo; this introduces an "Arietta," the beginning of a series of ten "parte" or variations over an unchanging bass line. One more Largo section leads to the spirited Vivace that ends the sonata.

J. S. Bach left six works identified as "motets." Few terms in the history of music have longer pedigrees or mean more different things. For Bach, the motet was a setting for several voice parts of a sacred text in which each phrase received its own musical treatment according to the significance of the words. It was thus a chain of musical gestures proceeding through the text, highlighting its meaning to the listener. That tradition was already an old one in Bach's day, going back to the high Renaissance of the sixteenth century. Latin motets were still used in the Sunday worship service, and Bach might have composed newer German motets, but he preferred to turn his energies to the more elaborate and modern cantata. His motets were composed for various occasions outside the regular liturgy. Whatever their purpose, the motets are a rich demonstration of Bach's ability to write music that translates every word, every phrase into an expressive detail without losing sight of the overall architecture.

Komm, Jesu, komm sets the two stanzas of a poem by Paul Thymich paraphrasing John 14:6 ("I am the way, the truth, and the life"). He chose to cast the text in two movements for double chorus with echo effects and a richly polyphonic texture. Each musical gesture grows out of the words to which it is set: the falling melodic line for "my strength fades away," a dissonant leap on the words



"life's bitter path," a vivacious vocal roulade on the last word of the phrase "the way, the truth, and the life." The first stanza of the text is treated expansively, the second in a simple harmonic presentation.

We know the occasion for which Bach composed *Der Geist hilft unser Schwachheit auf*: the funeral of the rector of the St. Thomas school, the composer's professional colleague J. H. Ernesti, on October 24, 1729. The extended opening movement sets a text drawn from Romans 8:26-27; the first of these makes wonderful musical and expressive use of extended sixteenth-note runs on the word *Geist* ("the Spirit"), which encompasses and shapes the entire mood. Chromatic pathos and unexpected rests depict the Spirit's "sighing" in the middle section, while the last part is a sturdy assertion of faith. Again the second movement is a compact summation, the third verse of Luther's chorale *Komm, heiliger Geist* ("Come, Holy Spirit").

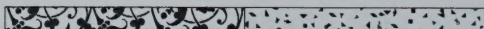
The Violin Sonata in G (BWV 1021), was probably composed in Cöthen, before 1720. It is cast in four movements in a slow-fast-slow-fast pattern that has traditionally been called *sonata da chiesa* ("church sonata"), though the term needs to be taken with a grain of salt. Its expressive range and elegance are the work of a master. It is intriguing that the bass line of this sonata reappears in its entirety in two different works in the Bach catalogue: a sonata in F for violin and continuo (BWV 1022) and a trio sonata for flute, violin, and continuo (BWV 1038). Both of these may be works by Bach's students following a common (and very effective!) practice for learning how to write music by adding their own melody line to the bass of an existing composition. But the Sonata in G is indisputably by the master. —Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

W BACH

CLASSICAL MUSIC

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CHORAL TEXT

Missa Brevis

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis,
qui tollis peccata mundi,
suscipe deprecationem nostram,
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe,
cum sancto spiritu
in gloria Dei Patris. Amen.

Glory be to God on high
and on earth peace,
goodwill towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee.
We give thanks to thee
for thy great glory.
Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us
thou that takest away the sins of the world,
receive our prayer,
thou that sittest at the right hand of God
the Father,
have mercy upon us.
For thou only art holy.
Thou only art the Lord.
Thou only art most high, O Christ,
with the Holy Ghost
in the glory of God the Father. Amen.

Befiehl dem Engel, daß er komm (BuxWV19)

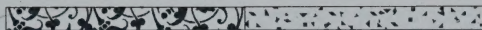
Befiehl dem Engel, daß er komm,
und uns bewach, dein Eigentum;
gib uns die lieben Wächter zu,
daß wir fürm Satan haben Ruh.

Ask the angel to come
and guard over us, thy property;
have him watch over us lovingly,
that we may be free from Satan's influence.

So schlafen wir im Namen dein,
dieweil die Engel bei uns sein.
Du Heilige Dreifaltigkeit,
wir loben dich in Ewigkeit. Amen.

We sleep in thy name,
while the angels are with us.
O Holy Trinity,
we praise thee for ever and ever. Amen.

Erasmus Alber



**Der Herr ist mit mir
(BuxWV 15)**

Der Herr ist mit mir,
darum fürchte ich mich nicht.
Was können mir Menschen tun?

Der Herr ist mit mir, mir zu helfen,
und ich will meine Lust sehen an meinen
Feinden.
Alleluja!

The Lord is at my side,
therefore I will not fear;
What can anyone do to me?

The Lord is at my side to help me;
I will triumph over those who hate me.
Alleluia!

Psalm 118:6-7

**Komm, Jesu, Komm
(BWV 229)**

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Frieden;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben;
du bist der rechte Weg,
die Wahrheit und das Leben.

Come, Jesu, come, my flesh is weary,
my strength is fading fast,
and I long for thy peace;
the thorny path is too hard for me!
Come, come, I will yield myself to thee.
Thou art the way,
the truth and the life.

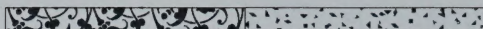
Aria

Drum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt der wahre Weg
zum Leben.

Aria

So I give myself into thy hands,
and bid good-night to you, oh world!
Though the course of my life hastens to
its end,
the spirit is truly ready.
Let it dwell with its creator,
since Jesus is and ever shall be the true
way to life.

Paul Thymich



**Der Geist hilft unser Schwachheit auf
(BWV 226)**

I
Der Geist hilft unser Schwachheit auf,
denn wir wissen nicht, was wir beten
sollen, wie sichs gebühret;
sondern der Geist selbst vertritt uns aufs
beste
mit unaussprechlichem Seufzen.

II *Alla breve*
Der aber die Herzen forschet, der weiß,
was des Geistes Sinn sei;
denn er vertritt die Heiligen nach dem,
das Gott gefället.

III Chorale
Du heilige Brunst, süßer Trost,
nun hilf uns, fröhlich und getrost
in deinem Dienst beständig bleiben,
die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
daß wir hie ritterlich ringen,
durch Tod und Leben zu dir dringen.
Hallelujah.

I,II: Romans 8:26-27

III: Martin Luther

I
Likewise the Spirit also helpeth our
infirmities,
for we know not what we should pray for
as we ought.
But the Spirit itself maketh intercessions
for us
with groanings that cannot be uttered.

II *Alla breve*
And he that searcheth the hearts
knoweth what is the mind of the Spirit,
because he maketh intercession for the
saints
according to the will of God.

III Chorale
Heavenly fire, sweet consolation,
help us now, so that joyfully and
confidently
we may faithfully serve thee
and not be deflected by sadness.
Oh Lord, prepare us through thy power
and strengthen the reluctant flesh,
so that we shall fight valiantly
and pass through death and life to thee.
Hallelujah!

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